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Fantasia/2000 Update

Fantasia/2000 has concluded its first month in IMAX® theaters virtually as strongly as it started. As of the week ending Jan. 28, the film had taken in more than US\$21.1 million in worldwide grosses. (Because the film opened on Jan. 1, a Saturday, distributor Buena Vista has been reporting grosses on a Saturday-to-Friday basis, out of sequence with virtually all other films, which use a Friday-to-Thursday week.)

This performance takes the distinction of "fastest grossing LF film" away from MacGillivray Freeman's Everest. F2K reached the \$10 million mark in just over two weeks compared to Everest's five. Everest got to \$20 million in eleven weeks, F2K in less than four. This level of popularity also makes the \$25 - \$30 million total that Imax co-CEO Richard Gelfond had estimated in December (see F2K Update, MaxImage! January 2000) look decidedly pessimistic.

Most of the 75 theaters running F2K are reporting sold-out weekends and week-day screenings much fuller than typical (See VEGAS on page 9)

Films of 2000, cont'd

In the January Special Issue on the films of 2000 we stated that 21 films are set to open by the end of the year. After that issue went to press, we received information about the 22nd: *The Great Ships*, produced and directed by Fred Ashman of Multi-Image Productions. (The film will be included in our "In Production" listings starting next month.)

However, we have since learned that *CyberQuest* from LaserImages will not be released until early 2001, bringing 2000's total back down to 21 for now.

The following description of *The Great Ships* was provided by the production company:

"They roam the seas with awesome power, their behemoth size dwarfing all that comes into their range -these, the largest vessels ever built by man. These are *The Great Ships* - a supertanker, a nuclear aircraft carrier, and an Eagle Class cruise ship.

"Stand at the rail and watch as the men and women of the USS Abraham Lincoln, the world's largest aircraft carrier, execute war maneuvers to defend themselves from a flurry of air and sea attacks in a massive training exercise.

"Board a supertanker so large that no port in America is deep enough for its immense size and weight. Watch it plow through 80-foot seas off the Cape of Good Hope.

"Sail on the maiden voyage of the world's largest cruise liner, *Voyager of the Seas*. At 142,000 gross tons, it is larger than the USS Abraham Lincoln, and three times larger than the Titanic, towering 208 feet above the water.

"*The Great Ships* is a powerful film of discovery, action, and drama, revealing the stories of the courageous men and women on the largest ships ever built.

"Scheduled for release in 15/70 and 8/70 in 2000."

An LF Tour of Vegas

by Judith Rubin

Las Vegas has become an important laboratory for entertainment technology, in the manner of a world's fair. Like a world's fair exhibitor, a Las Vegas client is likely to want something fresh that the public hasn't experienced before, and to have the kind of money to make it really happen. This is a good thing, since we haven't had a world's fair in North America since Vancouver in 1986.

On a recent tour of Las Vegas, we made a point of visiting as many LF theaters and attractions as possible.

Race For Atlantis and *Star Trek - the Experience* are musts if you are surveying the Las Vegas LF scene. Both include motion films that issued from Los Angeles CGI house Rhythm & Hues and producer Ellen Coss. *Atlantis* is an all-CGI ride with a 3D, live-action pre-show; the *Star Trek* film blends CGI and live action.

Produced by Imax Ridefilm for Caesar's Palace Forum Shops, *Atlantis* uses stereoscopic 15/70 3D images projected onto 82-foot domes in two double-dome theaters equipped with twin 27-seat motion bases. Passengers watch through electronic LCD PSE (Personal Sound Environment) headsets. Directed by Arish Fyzee, the ride takes guests on a chariot race to save the legendary city in a contest between good god Neptune and bad god Ghahtliis. The setting for *Atlantis* is elaborately themed with statuary and special effects.

Directed by Mario Kamberg, the *Star Trek* sim film is the climax of the \$70- (See VEGAS on page 6)

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Employment.The rate for organizations
wishing to post job opening
announcements is US\$0.50 per
word.There is no charge for individ-
uals to post an ad in the "Position
Sought" category.by *Marty Shindler***When Showing
Up Is Not
Enough**

"What do you have to do to be better than 95% of the people?" boomed the voice on the radio.

"Show up," came the reply.

"What do you have to do to be better than 96% of the people?" screamed the leader.

"Show up on time," was the next reply.

"And what do you need to do to be better than 97% of the people?" the announcer shouted even louder.

"Show up, on time, with a plan," the audience replied as if they were conditioned.

Even louder than before, the booming voice shouted, "What do you need to do to be better than 99% of the people?"

"Show up, on time, with a plan marked for success," the audience responded in a feverish pitch.

The radio program was a motivational speech, and hearing it as I was driving around town one day left an indelible impression on me. I started thinking how few people I know are in the top 5%. We can all look at this dialogue and relate to it in some fashion. Sometimes it seems that all it does take to succeed, however that is defined, is to show up.

But in the business world that isn't enough. A major league baseball player would be leading the league with a .500 average if he got one hit every other time at bat. But in most businesses, a .500 average would be disastrous. The difference is in the planning. It is the first principle of management, no matter what text-book is used.

Yet in today's business world, sparked by a strong economy, businesses are being funded based on a few ideas in a PowerPoint presentation. This often works with story treatments, concept pieces, and the like. Many of us have been fortunate to have been on the winning side of

Shindler's Site

such transactions. And we have all heard about the major Silicon Valley deals that were originated and concluded in a pitch over lunch.

Unfortunately, not all of those businesses have succeeded, causing losses for their investors and management. There are signs that this mentality is changing, forcing entrepreneurs and companies to devise a solid plan *before* funds are committed. Long-term loss scenarios are a thing of the past. Planning for profits is a must.

I had a meeting a few weeks ago with one of those who thought that a PowerPoint presentation was enough. I suggested that a formal business plan was in order, one that covered in detail all of the business functions and how she and her management team would operate the company.

Entrepreneurs often have lots of great ideas that they can easily spout in meetings with potential investors. However, they sometimes need to present them in a formal document, the formal business plan.

Preparing a formal business plan is not easy and it cannot be done overnight. It requires a focused effort and input from *all* business functions. The amount of resources required should not be underestimated. And it is not just for startups. Existing businesses, both large and small, should do a plan annually, and it should be more than just a budget exercise.

Even after having written business plans for numerous companies, I find that one of the best resources is *Business Plans That Win \$\$\$: Lessons from the MIT Enterprise Forum* by Stanley R. Rich and David E. Gumpert.

Since they say it better than I could, below is their list of criteria for a successful business plan. Not all will apply to all companies, but the list is worthy of serious consideration.

- "[The business plan] must be arranged appropriately, with an executive summary, a table of contents, and its chapters in the right order.
- "It must be the right length and have the right appearance - not

too long and not too short, not too fancy and not too plain.

- "It must give a sense of what the founders and the company expect to accomplish three to seven years into the future.
- "It must explain in quantitative and qualitative terms the benefit to the user of the company's products or services.
- "It must present hard evidence of the marketability of the products or services.
- "It must justify financially the means chosen to sell the products or services.
- "It must explain and justify the level of product development which has been achieved and describe in appropriate detail the manufacturing process and associated costs.
- "It must portray the partners as a team of experienced managers with complementary business skills.
- "It must suggest as high an overall "rating" as possible of the venture's product development and team sophistication.
- "It must contain believable financial projections, with the key data explained and documented.
- "It must show how investors can cash out in three to seven years, with appropriate capital appreciation.
- "It must be presented to the most potentially receptive financiers possible to avoid wasting precious time as company funds dwindle.
- "It must be easily and concisely explainable in a well-orchestrated oral presentation."

It is never as easy as just showing up. Not for you, not for me. However, for the benefit of all of us, show up, on time, with a plan marked for success.

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An Open Letter to Imax from Vienna

Alfred Gelbmann, director of the **IMAX Filmtheater** theater in Vienna, Austria, sent this open letter to **Richard Gelfond** and **Bradley Wechsler**, co-CEOs of *Imax Ltd.*, in response to a memo they sent to all IMAX theaters describing the early success of *Fantasia 2000*.

MaxImage! offered Gelfond and Wechsler the opportunity to respond in this issue, but they did not do so before our deadline. Our offer to publish their reply in a future issue stands.

Vienna, 26 January 2000

Dear Sirs,

Having received your memo of Jan. 10 concerning *Fantasia/2000*, we would like to comment on this film project from a European theater operator's point of view.

What obviously is a great pleasure for you is a serious matter of concern for us.

Regarding *Fantasia/2000*

Principally, we consider ... *Fantasia/2000* a great and inventive idea. However, what made it impossible for us to consider the film for our programming were the conditions **Buena Vista [Pictures Distribution]** asked for. It is beyond our understanding how Imax Corporation can agree with conditions customary for 35mm film business (50% license fee, 100% programming), conditions that are unsuitable for any Large-Format theater, given its very different programming and

cost structure. Time will tell how our European colleagues who programmed the film will fare.

Regarding Imax's principal strategy

From your statements and press releases of the past few years, one can conclude that it is your intention to move towards more entertainment-oriented films. Basically we regard this to be a good idea. What gives us reason for concern, though, is your move towards a very close relationship between the LF industry and the 35mm film industry.

For the past eight years, [in addition to] a lot of persistent and determined work, we have invested a large amount of money into positioning our theater as a unique "not around every corner" experience, and thus have always emphasized the differences [between ourselves and the] 35mm business. Our success – and I think I may be so bold to say also the success of most [LF] theaters worldwide – is based on "being different". Every attempt to move closer to the 35mm film industry carries the risk of weakening our unique position and damaging our distinctive image. Seeking an "embrace" with Hollywood will certainly have disastrous results for Imax Corp.

We agree with you when it comes to bringing more entertainment into LF films, but we cannot stand by and watch our successful positioning, our uniqueness, which we have worked years to

achieve, get lost. So for future projects we would ask that you take into consideration the operators' perspectives to a greater extent.

Regarding the film distribution of Imax

We have been operating our [IMAX] 2D theater since 1991 and, encouraged by its success, we have now decided to replace it with a new [IMAX] 2D/3D theater. What has always been a matter of concern for us is the difficulty of finding enough good films for successful programming. The last few years have seen a considerable decrease in film production on the part of Imax Corp., especially in 2D. Had it not been for other producers, we would not be able to look back on such successful years as 1998 and 1999. We share this concern with all other European operators.

In view of the limited availability of films, the present policy of your company to grant IMAX system licenses in an unrestrained and unconsidered way becomes even more incomprehensible for us. Here in Vienna, for example, the local media have written about two [additional] IMAX projects, even before we have started building our new theater. Apart from the fact that such headlines keep disturbing the progress of our project as well as disquieting our bankers and investors, your intentions make no economical sense. How would it be possible to successfully operate a second or third theater in a mar-

(See **GELBMAN** on page 9)



MaxImage! inaccurately described nWave Pictures' next 3D LF film, *Haunted Castle*, in the January 2000 issue. The following description was provided by nWave after that issue was published.

"*Haunted Castle* will take LF viewers on a three-dimensional journey through music. A true narrative, it is the story of a young American musician who has inher-

ited a grand old European castle. Shortly after his arrival, he finds himself trapped in this majestic gothic setting, in the company of the devil himself, who not surprisingly wants to make a deal for his soul. Combining original computer animation with live action characters, *Haunted Castle* will also feature the first live action rock concert performance ever seen in LF 3D."

An item in January's "Biz" section gave incorrect information about the distribution of MacGillivray Freeman Films' LF titles on DVD. Only the *Everest* DVD is distributed by Miramax. DVDs of *The Living Sea*, *The Magic of Flight*, *Stormchasers*,

The Discoverers, and *To Fly!* are distributed by Image Entertainment.

In January's "Shorts" we incorrectly described the Scientific-Technical Academy Award won by L. Ron Schmidt for the Linear Loop as an "Oscar." That term is reserved for the statuettes, not the plaque award that Schmidt received.

The listing of conferences in the January issue showed incorrect dates for the Large Format Cinema Association's annual conference, which will be May 17-20, 2000, and placed the Urban Land Institute's March conference out of order.

THE BIZ

FILM STOCK

Iwerks makes reverse stock split

At their annual meeting on Jan. 18, stockholders of **Iwerks Entertainment** voted to approve a 2-for-7 reverse stock split. The move brought the face value of a share to slightly over US\$3.00 on the next trading day. (For most of 1999 Iwerks had been traded on the NASDAQ exchange for less than \$1.00, putting it at risk of being delisted). Although analysts tell *MaxImage!* that reverse splits change nothing in a company's basic fiscal position and should be seen as neutral, traders seem to

have felt otherwise. In the two weeks following the split, the price fell about 20% from its average of the previous two months, closing at \$2.1875 on Friday, Jan. 28.

At the meeting, shareholders also voted to re-elect **Donald Iwerks** and **Gary Matus** to three-year terms on the board of directors.

Dentsu to build 3 IMAX theaters

Imax Corporation has signed a deal with Japan's **Dentsu Tec** to build three

DEALS

IMAX 3D® theaters in Japan, two in Tokyo and one in Nagano. The Nagano theater will open next January, and the Tokyo theaters will open in spring 2002.

Dentsu Tec, a subsidiary of Dentsu, the world's largest advertising agency, has produced a number of LF films, mostly for domestic Japanese release, including 1999's *Chang Jiang: The Great River of China*. According to an Imax press release, in signing the deal Dentsu Tec is "acting on behalf of **Seibu Shoji**, a division of the **Seibu Group**, which will oper-

THE MAXIMAGE! INDEX

With this issue we launch **The MaxImage! Index**, a monthly listing of the box office performance of certain LF films as reported by their distributors. Other movie trade publications include LF films in their listings with conventional releases, but the *MaxImage!* Index will list and rank only LF films.

Although most LF films are released worldwide at the same time, our ranking, like most trades, is by North American receipts because these numbers are reported more promptly to distributors and are hence more accurate. The *MaxImage!* Index also provides a column showing the rank of the top 60 releases (conventional and LF) assigned by *Weekly Variety*.

We again urge all LF producers and distributors to report box office figures routinely for all their releases. It is only by making accurate and detailed information widely available that this industry can continue to thrive and prosper.

Wk Ending	Title	Dom Gross	Variety		Dom Cume	Intl Gross	Intl Cume	Wks	Screens		
			Rank						Dom	Intl	Tot
1/6/2000	MOE	358,195	27		27,400,561	224,844	50,268,819	75	20	12	32
	Trex	229,343	37		27,275,559	176,649	38,913,766	63	26		
	Galapago	108,297	45		862,515	164,357	1,479,006	11	4		
	Extreme	101,950	47		6,859,395	139,596	15,271,559	41	12	17	29
	IOTS	92,468	50		2,056,041	175,089	7,316,316	37	16		
	S&R	87,080	53		2,211,221	162,843	3,322,500	14	22		
	Wolves	84,065	54		2,877,558		3,310,354	44	10	1	11
	Everest	82,115	55		74,239,991		98,752,101	96	23		
	AEK	66,854	58		11,202,199		16,760,375	87	13		
1/7/2000	Fantasia	5,031,363	14		5,031,363	1,442,739	6,474,102	1	54	21	75
1/13/2000	MOE	281,849	30		27,682,410	226,097	51,073,284	76	20	12	32
	Everest	92,914	50		74,332,905			97	20		
	Galapago	81,245	52		943,760		1,636,043	12	4		
	Extreme	58,465			6,917,861	141,368	15,475,884	42	6	14	20
	Fantasia	3,508,556	16		8,539,919	967,085	10,949,716	2	54	21	75
1/20/2000	MOE	294,654	32		27,977,064	218,358	51,289,777	77	20		
	Galapago	111,951	45		1,047,921	63,037	1,803,241	13	5		
	Everest	80,013	54		74,412,918		98,958,237	98	20		
	Trex	61,885	59		27,388,667		39,210,647	66	3		
	Extreme	44,026			6,961,887	104,635	15,624,546	43	6	14	20
1/21/2000	Fantasia	3,678,206	16		12,218,125	826,306	15,454,228	3	54	21	75
1/27/2000	Everest	47,155			74,466,073		100,012,684	99	19		
1/28/2000	Fantasia	2,801,886			15,020,011	793,351	19,049,465	4	54	21	75

THE BIZ

DEALS

ate the theaters.”

The Seibu Group is a large conglomerate with more than 100 subsidiaries involved in hospitality, retailing, transportation, construction, and other businesses. The company also owns a Japanese pro baseball team.

Imax makes MovieFone deal

Imax Ltd. has signed a deal with AOL MovieFone to permit online and telephone ticketing for six Imax owned-and-operated theaters in the US and Canada. The theaters covered are in Calgary, AB; Vancouver, BC; Miami, FL; Nyack, NY; Sacramento, CA; and Tempe, AZ.

Under the deal, customers can buy tickets through the MovieFone telephone service and the Moviefone.com Web site (www.moviefone.com). At least six other IMAX theaters, owned by other exhibitors, already use the MovieFone services.

SimEx releases 2 Discovery rides

Toronto-based CGI production house SimEx has released two new ridefilms based on *Discovery Channel* projects: *Wildfire™* is based on the 1999 LF film from the now-defunct *Discovery Channel Pictures* and *Wings™* is derived from the cable outlet's popular aviation documentary TV series. The former puts viewers in the place of firefighters fighting a forest fire, and the latter teaches the principles of flight in virtual cockpits of several different types of aircraft.

SimEx will also release four other ridefilm titles in 2000: *Comet Impact™*, *The Dinosaur Simulator™*, *Pirates™*, and *Santa's Late™*.

The company has also been selected to provide two simulation attractions for the “Autostadt” theme park Volkswagen is building near their headquarters in Wolfsburg, Germany, and one for Sea World of Ohio's “Mission Bermuda Triangle” attraction.

Motorola invests in DDD

Motorola, Inc.'s Broadband Communications Sector (formerly General Instru-

ment Corp.) has invested in **Digital Dynamic Depth, Inc.**'s development of 3D cable television technology. The deal makes Motorola a “significant participant” in a private placement of US\$3.25 million of DDD equities securities.

DDD's Seep-See™ technology will permit TV viewers to see 3D programming through set-top boxes that decode depth information encoded in the standard video signal.

BRC to design VW exhibit

BRC Imagination Arts has been awarded a contract to design and produce an interactive visitor center for a new Volkswagen manufacturing plant in Dresden, Germany. The plant, to be called the Volkswagen Gläserne Manufaktur (roughly, Volkswagen Factory of Glass), will build VW's new D Model luxury car. The visitor center will include elements such as a 40-foot (12-meter) globe in which visitors will experience an immersive interactive show, a 180-degree film illustrating the assembly process for the car, and a “virtual test drive” in a real D Model car set on a motion base.

The project is headed by BRC chairman Bob Rogers, with senior producer George Wiktor providing liaison from BRC's European office in Amsterdam.

PERSONNEL

Reyna made Imagica USA prez

Christopher Reyna has been promoted to president of **Imagica USA**, the Los Angeles-based LF visual effects and digital post-production facility. He has held the position of general manager and executive vice president of the company, a subsidiary of **Imagica** of Japan, since 1992.

Before starting with Imagica USA, Reyna was a technical consultant on theater design, film production, and post-production. He served as technical director and post-production supervisor at Berkshire Motion Pictures, where he worked on *Back to the Future - The*

PERSONNEL

Ride. Before that, Reyna was technical director and associate producer on *To The Limit* and *Race The Wind* for MacGillivray Freeman Films.

Reyna is also a founder and the president of the **Large Format Cinema Association**.

DDD announces appointments

Neil Speakman has been appointed chairman and CEO of **Dynamic Digital Depth, Inc.**, with headquarters in Bentley, Western Australia. At the same time, Mark Schwartz was named CFO of the company, which has developed software to convert 2D motion pictures to 3D. (See also item above.)

Before his promotion, Speakman was chairman and CFO of the company. Schwartz comes to DDD from a career in investment banking in New York and Los Angeles.

Erickson leaves L-Squared

Todd Erickson has left **L-Squared Entertainment**, where he was head of marketing communications, to found **Dreamspeed**, a Los Angeles-based entertainment marketing and story development consultancy. While at L-Squared, Erickson helped launch the 3D LF films *T-Rex: Back to the Cretaceous* and *Siegfried & Roy: The Magic Box*, both directed by L-Squared founder Brett Leonard. Before L-Squared, Erickson held positions at marketing firms Hill & Knowlton and Rogers & Cowan.

Small is new Smithsonian head

Lawrence Small has been named Secretary of the **Smithsonian Institution**, replacing I. Michael Heymann, who retired last summer. Small comes to the Smithsonian after nine years at Fannie Mae and 27 years at Citicorp/Citibank. The Smithsonian owns two IMAX theaters, one at the **National Air and Space Museum**, and an IMAX 3D theater at the **National Museum of Natural History** that opened last spring.

An LF Tour of Las Vegas

(from **VEGAS** on page 1)

million, minutely themed attraction produced by **Landmark Entertainment** for **Paramount Parks** and the **Las Vegas Hilton**. It includes a *Star Trek* walk-through museum, meticulous reproductions of the starship *Enterprise*, and several retail and dining areas, all attended by *Star Trek*-costumed actors.

Guests on the ride have been beamed out of the 20th century and onto the *Enterprise* to save them from evil alien kidnappers. The ride takes them careening around the planets, then along the Las Vegas Strip, and back home to the Hilton. Two motion theaters are equipped with dome screens, 26-seat motion bases, and **Electrosonic 8/70** projection systems.

Remember all the publicity about Las Vegas' new family attractions a few years back? One of the places that was usually mentioned was Grand Slam Canyon, a theme park inside a transparent weather-proof dome at **Circus Circus**. Renamed the Adventuredome, this park is going strong with a wide range of rides and attractions ingeniously squeezed into the dome. These include a miniature golf course, a roller coaster, and an Imax Ride-film theater where we enjoyed the stop-motion animated ride *Funhouse Express*, produced by **Midland Productions**.

The Adventuredome was definitely pulling in its share of families the day we visited

and Circus Circus was the only place in the city where we saw a lot of small children. (Many thanks to Adventuredome director **Tom Nolan** for showing us around.)

In *Search of the Obelisk: Episode One* is still in place at the Luxor. Many readers will recall the original three-part odyssey by **Douglas Trumbull**, which took you into a motion theater, a stationary **Showscan** theater, and then a Vistavision theater with the screen positioned sideways (i.e. tall and narrow). The baffling *Episodes Two* and *Three* have been removed, and the remaining *Episode One* is a fun experience that doesn't take too long to get through. The themed environments are impressive, detailed, and beautiful. The elevator simulator that supposedly takes you underground for the main ride is an old trick done extremely well. Protagonists Mac and Carina are appealing even if you can't figure out what they're so worked up about; the wisecracks are enjoyable, and Mac has a really cute butt, which is very important because he's piloting our vehicle, so it's prominent through most of the ride.

The now-defunct *Episode Three* took place in the Vistavision theater, a needle of a house with such steeply raked seating that you were held in your seat by a lap guard. This after going through an endless queuing maze which channeled you into a

specific row. The theater has since been converted to IMAX 3D projection with a more conventionally shaped screen but the same seats. And you still go through the maze. The video monitors sprinkling the queueing area that were once employed to help unravel the tangled Obelisk story now deliver Imax promotion and background ("Hey, there's **Sean Phillips** talking about giant screen special effects!"). As before, you are delivered to a specific seat in a specific row and are locked in by your lap guard, parts of which block your view of the bottom of the screen. But it is otherwise a quality viewing experience – a very steep rake and you are pushed right up to the screen. Now showing *Fantasia/2000*, during our visit the theater was running *T-Rex* and *Mysteries of Egypt*.

The other LF theater in the city is the **Omnimax** at Caesar's Palace. It is sadly out of repair, dingy, and dim. Nevertheless, it drew healthy audiences when we were there. Of the two films showing, *Alaska* seemed to be doing better than *Extreme*.

A suggestion to **Mirage** president Steve Wynn: Build a 3D LF theater to showcase the LF films about Mirage acts **Siegfried & Roy** and **Cirque du Soleil**. In such a location, they might well become the longest running, best attended LF films in history. Ironically, at present neither *Siegfried & Roy: The Magic Box* or *Cirque du Soleil Journey of Man* is showing in Las Vegas, presumably because the only theaters in which they could play are on competing properties. And since the Luxor theater is a retrofit and the Caesar's theater is poorly maintained, neither presents an optimal LF experience. In one of the most visited cities in the world, there ought to be at least one LF theater that presents the medium in truly ideal conditions.

At the MGM Grand, the stage show **EFX** includes an LF 3D film sequence, a widescreen outer space simulation run on an **Iwerks 5/70** projector. It's an enjoyable portion of this long-running hit which blends striking in-theater effects with live performance and a sketchy story. Current



Race for Atlantis is showing in Caesar's Palace.

headliner Tommy Tune brings a lot to the show with his dance chops and warm personality.

Across the Strip in the **Showcase Mall** is the M&Ms Academy, a corporate brand land where you reinforce your loyalty to the Mars candy that “melts in your mouth, not in your hand.” A live host puts you through a catechism about M&Ms advertising slogans and varieties. (Could this be what really goes on today in schools that receive corporate funding?) Eventually, you are seated in a theater and watch *The Lost M Adventure*, a 3D production animated by **Will Vinton Studios** for Landmark Entertainment, directed by **Keith Melton** (director of *Cirque du Soleil* and *Ultimate G's*). Our heroes are the prudent Yellow (a peanut M&M) and the hot-headed, impulsive Red (a plain chocolate kind of guy). Red gambles his hard-won M off his chest and has to go through a series of daring misadventures to retrieve it with the help of the faithful but admonishing Yellow.

They seem to go to hell and back. It's a 4D experience with in-theater effects. One of the most fun sequences is when Red and Yellow stumble on the lost socks room – you know, all those missing socks from the washer.

The **Venetian Resort Hotel Casino** opened on the Strip last May. It's one of those enormous new properties themed around a city of the old world, in this case Venice. Located near a food court off the Grand Canal Shops area is the “Theatres of Sensation” motion simulation attraction, a joint venture of **Dynamax** and **Smiles Amusement**. The wide-screen 3D video theaters Dynamax has developed have a lot of potential, but need better shows, better motion programming, and better customer service.

Probably the biggest screen in all of Las Vegas is the vaulted ceiling of the Fremont Street Experience, which runs the width and length of several blocks downtown and creates a partly enclosed pedestrian

mall incorporating some of the city's oldest hotels. This is where you find the classic neon cowgirl and cowboy that used to symbolize the city. At night, the ceiling doubles as a custom video screen, treating visitors to playful combinations of imagery and music amid the trappings of old neon downtown. This project was publicly funded as an urban renewal effort, and seems to have done exactly what it was designed to do: create a hub of activity downtown and make people feel good. Walking along after dark, you feel comfortable because the small-time hustlers, panhandlers, and triple-X night spots are offset by a crowd of cheerful spectators.

Judith Rubin is Large-Format editor for Film Journal International, editor of the newsletter of the Large Format Cinema Association, and a freelance journalist covering the LF and themed entertainment industries.

New and Future Theaters

Short name	Theater	Country	Mfr	Fmt	Type	Open	Short name	Theater	Country	Mfr	Fmt	Type	Open
Berlin Sony	Sony IMAX Theater	GERMANY	IMAX	1570	3D/HD	12/99	Beirut	Solidere IMAX Theater	LEBANON	IMAX	1570	3D	2000
Las Palmas	Museo Elder de Ciencia y Tecnologia	SPAIN	CM	870	2D	12/10/99	Budapest IT	I.T. IMAX Theater Budapest	HUNGARY	IMAX	1570	3D	2000
Saint Paul	William L. McKnight-3M Omnitheater	USA	IMAX	1570	2D	12/11/99	Buenos Aires Cmk	Cinemark IMAX Theater	ARGENTINA	IMAX	1570	3D/SR	2000
Buffalo Reg	Regal IMAX Theatre	USA	IMAX	1570	3D/SR	12/17/99	Calcutta	Calcutta	INDIA	unk	unk	2D	2000
Houston Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	1999	Durham	City of Durham Millennium Project	ENGLAND	Mega	870	2D	2000
Bournemouth	Sheridan IMAX Theater	ENGLAND	IMAX	1570	3D	1/00	Eilat Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000
Denver UA	United Artists IMAX Colorado Center	USA	IMAX	1570	3D	1/00	Freiburg NeUe	N.e.U.e. IMAX-Filmtheater	GERMANY	IMAX	1570	3D	2000
Los Angeles F2K	Disney's Fantasia 2000 IMAX Theater	USA	IMAX	1570	2D	1/00	Hannover	Expo 2000 IMAX Theater	GERMANY	IMAX	1570	3D	2000
Shenyang	Shenyang Science Palace Planetarium	CHINA	unk	870	1/00	Istanbul	Translurk IMAX Theater	TURKEY	IMAX	1570	3D	2000	
Karlshamn	Kreanova	SWEDEN	Mega	870	2D	1/14/00	Jerusalem Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000
Liverpool	Warner Village Cinemas	ENGLAND	Iwerks	870	3D	1/15/00	Johore	Phileoland IMAX Theater	MALAYSIA	IMAX	1570	3D	2000
Oklahoma City Omni	OmniDome Theater at Omniplex	USA	Iwerks	1570	2D	1/16/00	Kuala Lumpur IMAX	Phileoland IMAX Theater	MALAYSIA	IMAX	1570	3D	2000
Ankara	Translurk IMAX Theater	TURKEY	IMAX	1570	3D	1/22/00	Leipzig NeUe	N.e.U.e. IMAX-Filmtheatre	GERMANY	IMAX	1570	3D	2000
Kuwait City	Kuwait Scientific Center	KUWAIT	IMAX	1570	3D	2/00	Long Beach	Long Beach IMAX Theater	USA	IMAX	1570	3D	2000
Salt Lake City Cmk	Cinemark IMAX Theater Crossroads	USA	IMAX	1570	3D	2/00	Manchester UCI	UCI IMAX Theater	ENGLAND	IMAX	1570	3D	2000
Woodridge Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	2/25/00	Marne la Vallee Gau	Gaumont IMAX Theater	FRANCE	IMAX	1570	3D	2000
Edinburgh	Virgin Cinemax	SCOTLAND	Iwerks	870	3D	2/29/00	Milan	Medusa IMAX Theater	ITALY	IMAX	1570	3D	2000
Fargo	Century Theatre	USA	Iwerks	870	2D	3/00	Monterey CA	Monterey IMAX Theater	USA	IMAX	1570	3D	2000
Jackson MS	Davis Planetarium	USA	Mega	870	2D	3/00	Prague IT	I.T. IMAX Theater	CZECH REP	IMAX	1570	3D	2000
Tulsa Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/10/00	Rio	Cine IMAX	BRAZIL	IMAX	1570	3D	2000
Bristol	Wildscreen at-Bristol	ENGLAND	IMAX	1570	3D	4/00	Rome Med	Medusa IMAX Theater	ITALY	IMAX	1570	3D	2000
Dublin Reg	Regal IMAX Theater	USA	IMAX	1570	3D	4/00	San Diego Krik	Krikorian IMAX Theater	USA	IMAX	1570	3D	2000
Penrith	Rhedged Theater	ENGLAND	Mega	870	2D	4/00	Shanghai	Shanghai IMAX Theater	CHINA	IMAX	1570	3D	2000
Providence	Providence IMAX Theatre	USA	IMAX	1570	3D	4/00	Taichung Kings	Kings Entertainment IMAX Theater	TAIWAN	IMAX	1570	3D	2000
Rome Vatican	Rome Vatican LF Theater	ITALY	unk	unk	4/00	Taranto	Real Service IMAX Theater	ITALY	IMAX	1570	3D	2000	
Los Angeles Sony	Sony Universal City IMAX Theater	USA	IMAX	1570	3D	4/15/00	Tel Aviv Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000
Pitea	Akva Pite Alvdal	SWEDEN	Mega	870	2D	5/00	Tenerife IMAX	Exmax IMAX Theater	SPAIN	IMAX	1570	3D	2000
Nashville Reg	Regal IMAX Theater Opry Mills	USA	IMAX	1570	3D	5/11/00	Warsaw IT	I.T. IMAX Theater	POLAND	IMAX	1570	3D	2000
Buenos Aires	National Amusements	ARGENTINA	Iwerks	870	3D	6/00	Nagano Sei	Seibu IMAX Theater	JAPAN	IMAX	1570	3D	1/01
Corpus Christi	USS Lexington Museum	USA	Mega	870	2D	6/00	Belfast	Sheridan IMAX Theater	N. IRELAND	IMAX	1570	3D	3/01
Johannesburg	Johannesburg IMAX Theater	S. AFRICA	IMAX	1570	2D	6/00	San Diego NHM	San Diego Natural History Museum	USA	Iwerks	870	2D	3/01
London SM	Science Museum	ENGLAND	IMAX	1570	3D	6/00	Boston NEA	New England Aquarium	USA	IMAX	1570	3D	4/01
Oakland	Science Theater	USA	Mega	870	2D	6/00	Loch Lomond	Lomond Shores LF Theater	SCOTLAND	Iwerks	870	2D	4/01
Perth CP	Cinema Plus IMAX Theatre	AUSTRALIA	IMAX	1570	3D	6/00	McLean Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	5/01
Col. Springs Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	8/00	Honolulu BM	Bishop Museum	USA	IMAX	1570	2D/PL	6/01
Lehi	North American Museum of Ancient Life	USA	Iwerks	870	2D	8/00	Baton Rouge	Louisiana Arts and Science Center	USA	Mega	870	2D	7/01
New York Grd	CinemaGrand Theater	USA	Mega	870	3D	8/00	Shanghai SL3D	Shanghai ScienceLand IMAX 3D	CHINA	IMAX	1570	3D	9/01
Montreal Grd	CinemaGrand Theatre	CANADA	Iwerks	870	3D	9/00	Shanghai SLD	Shanghai ScienceLand IMAX Dome	CHINA	IMAX	1570	2D	9/01
Fresno Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	11/00	Cairo	Cairo IMAX Theater	EGYPT	IMAX	1570	3D	12/01
Los Angeles Edw	Edwards IMAX Theater Howard Hughes	USA	IMAX	1570	3D	12/00	Bethlehem	Discovery Center of Sci. and Tech.	USA	Mega	870	2D	2001
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570	3D	12/00	Glasgow	Glasgow Science Center	SCOTLAND	IMAX	1570	3D	2001
Syosset	Cradle of Aviation	USA	IMAX	1570	2D	12/00	Mexico City Cmk	Cinemark IMAX Theater	MEXICO	IMAX	1570	3D/SR	2001
Tampa Reg	Regal IMAX Theater	USA	IMAX	1570	3D	12/00	Newport	Newport on the Levee	USA	IMAX	1570	3D	2001
Aachen NeUe	N.e.U.e. IMAX-Filmtheater	GERMANY	IMAX	1570	3D	2000	Sao Paulo Cmk	Cinemark IMAX Theater	BRAZIL	IMAX	1570	3D/SR	2001
Amneville Gau	Gaumont IMAX Theater	FRANCE	IMAX	1570	3D	2000	Yountville	Magnum Cinema	USA	Mega	870	2D	2001
Antwerp Gau	Gaumont IMAX Theater	BELGIUM	IMAX	1570	3D	2000	Tokyo Sei 1	Seibu IMAX Theater Tokyo 1	JAPAN	IMAX	1570	3D	3/02
Austin	Texas State History Museum	USA	IMAX	1570	2D	2000	Tokyo Sei 2	Seibu IMAX Theater Tokyo 2	JAPAN	IMAX	1570	3D	3/02

Review: *Fantasia/2000* — The IMAX Experience

by Bill Henry

Way back in 1940, the reigning king of Hollywood animation, **Walt Disney**, feared that his reputation was bit too low-brow. So he decided to wed his studio's animation prowess to classical music (and **Leopold Stokowski**, arguably the most famous conductor of the day) and produce *Fantasia*.

In his own mind, Walt was bringing classical music to the masses and his original idea was to re-release *Fantasia* every few years with new sequences augmenting and replacing the old favorites. But whether it was the war or the picture's only so-so performance (hardly a blockbuster in its original theatrical release, *Fantasia* has proven more popular in subsequent theatrical re-releases and on video), the planned new sequences never panned out. (An exception is a segment set to Debussy's "Clair de Lune" which has been seen in documentaries and was included on the *Fantasia* laser disk release).

That is, until now.

Fantasia/2000, first new film of Y2K, revives the 60-year-old idea with LF technology for a release officially entitled *Fan-*

tasia/2000—The IMAX Experience.

Quite simply, the result is the most astonishing and breathtaking animated film, or LF film, you have ever seen. Combining seven new sequences with a reprise of an old favorite and introductory bits that are superfluous but hardly harmful, the movie is nearly flawless. And though as condescending as Uncle Walt's original intention might have been, there is no doubt that *Fantasia* introduced many a person to classical music.

Everyone who sees *Fantasia/2000* will have a different segment that particularly tickles them. The audience at the screening I attended was particularly entranced by a computer-generated animation sequence involving a pod of whales in an impossible ballet as they swim – and fly! – around a series of icebergs to the strains of Ottorino's Respighi's "Pines of Rome." It is an awe-inspiring achievement in animation, and the IMAX format would have revealed every flaw—except that there are none. So natural and lifelike is the experience that, except for the physical impossibilities, you would think you are watching actual whales.

My personal favorite uses a selection

that many consider the finest piece of American music produced in the 20th century, George Gershwin's "Rhapsody in Blue." It is set in a Depression-era New York City with art based on the work of caricaturist Al Hirschfeld. During the course of a day, we meet two men, one desperate for a job—any job, the other barely holding onto a construction job while dreaming of his true calling—as a jazz drummer. If you do not believe that the situation will resolve itself for the happiness of all, you have not been paying enough attention during Disney cartoons. Although it may not rival Woody Allen's use of "Rhapsody" in the opening of *Manhattan* as the most appropriate screen use of this music, it certainly comes in a solid second.

It is appropriate that at the end of a decade during which Disney reasserted its position as the unquestioned king of movie animation, *Fantasia/2000* should be more than just a collection classical music videos. Disney has chosen to present this magnum opus in the world's biggest film format while embracing a variety of animation and artistic styles. Fans of traditional cel animation, and of Disney's traditional cast of characters, will enjoy Mickey's return as the "Sorcerer's Apprentice," as well as Donald Duck playing Noah's assistant in a vignette set to Edward Elgar's "Pomp and Circumstance" marches. In one of *Fantasia/2000*'s most engaging sequences, Donald's personal triumph arrives in the shadow of the survival of all of the other species traveling on the ark. There is also a visual joke far too hilarious to be spoiled by revealing here.

Conductor **James Levine** replaces Stokowski as the personage giving the film legitimacy with the symphonic set. To enhance F2K's popularity with younger crowds, each of the sequences is introduced by a barely necessary celebrity cameo. Luckily, **Penn and Teller** provide a needed subversive air to their bit.

I noticed an interesting contrast between the *Fantasias* old and new. The 1940 film's penultimate piece showed a world devastated by supernatural malevo-



Rhapsody in Blue.

Two images © Disney Enterprises, Inc. All rights reserved.

lence (backed by Mussorgsky's "A Night on Bald Mountain") eventually giving way to Schubert's "Ave Maria." Hardly the most subtle of metaphors: evil being vanquished by God's light and love.

In *Fantasia/2000*, a world is devastated by volcanic cataclysm to the strains of Stravinsky's "Firebird Suite." But slowly, a feminine nature force (identified in press materials simply as a "sprite") revives and reinvigorates the natural world. Now some zealots might perceive an anti-religious tendency here, but I note it as emblematic of a change in the entertainment world. In 1940, nobody in Hollywood thought twice about presenting a "normal" religious view on the silver screen. Responding to the perceived secular outlook of modern audiences is typical of Disney's desire to avoid offending any potential customers.

The movie's early success bodes well for Walt's dream of re-releasing *Fantasia* every few years with additional sequences. One can only dream what the Disney gang could do for an entire feature dedicated to Beethoven's 9th Symphony. (No one at

Disney has claimed that such future revisions are planned.)

The question is, will the IMAX Experience prove successful enough in its own right that future editions (if any) or other Disney films would also be released in 15/70? And if more films are released, will LF theaters resist having to jump through Disney's hoops again after this first experience? (For someone with only four digits per hand, the Mouse can get pretty graspy.) Or by that time will such deals have become the norm?

Although *Fantasia/2000* will eventually be released later this year in 35mm to commercial movie houses (and inevitably



Stravinsky's Firebird Suite

to video that will not even come close to doing it justice), it is best served in its LF presentation.

Bill Henry is a Washington, DC-based film reviewer who has been writing and speaking about film for more than 20 years. His reviews have appeared in numerous Washington print and broadcast outlets.

(from *FANTASIA* on page 1)

January days. The film is also appealing strongly to school groups, and other advance bookings are also much heavier than usual. **Mary Jane Dodge**, director of IMAX theaters for **Sony-Loews Theatres**, tells *MaxImage!* that at the **Sony Lincoln Square** theater in New York City, morning school screenings have sold out through the end of April, leading teachers to ask for bookings in May, beyond the film's announced limited release run. (Disney officials told *MaxImage!* that no decision has been made about extending the LF run, but suggested that such a

move was unlikely.)

A late January press release from Disney trumpeted the film's achievements: attendance and revenue records broken "from Texas to Tokyo"; **Luxor** in Las Vegas scheduling 12 shows per day of the 77-minute film; principals booking tickets for every student in their school. Buena Vista reportedly plans to launch a new promotional campaign for the film over the mid-February President's Day weekend.

Fantasia has received nearly universal critical acclaim, including positive reviews from *Variety*, *The Hollywood Reporter*, and

USA Today (among many others) and slightly less enthusiastic, but still mostly favorable reviews from *The Los Angeles Times* and *The New York Times*. *L.A. Times* music critic Mark Swed was less complimentary about the soundtrack, kvetching about music editing, theater volume levels, and audio engineering techniques. However, this did not prevent the soundtrack CD from making the *Billboard* top ten list for classical recordings.

See MaxImage!'s review of Fantasia/2000 opposite.

(from *GELBMANN* on page 3)

ket like Vienna, with a population of 1.8 million? We know our market well and I can assure you that under current circumstances (cost structure and film availability) a second theater cannot survive.

This is not meant to say that we are afraid of competition. We would build another theater in Vienna immediately after completion of the first, if there were enough films to program both.

We do not think it is in the interest of

Imax Corp. to be continuously connected with failed locations. It is rather that operators and Imax Corp. have an undisputed common interest: successful theaters.

Your current policy of selling systems without consideration to market specifics, programming possibilities, or existing operators is very shortsighted and the negative [consequences will affect] everyone. For us, your handling of business in Vienna has become a piece of offensive behavior. We have spent over US\$2 million on

market positioning and we are not prepared to stand by and watch you cause over-screening at our expense.

This letter was written out of our genuine concern for the future development of the LF industry and we truly hope that it can serve as a basis for further discussion with you

Yours sincerely,

Alfred Gelbmann
Theater Director, IMAX Filmtheatre



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Dolphins

MacGillivray Freeman Films/National Wildlife Federation; distributor: MFF; director: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Release: March.

— Picture is locked. Sound editing and mixing continue.

Solarmax

JAVA Films/Heliograph Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director, producer, writer: John Weiley; cinematographers: Tristan Limani, Peter Coleman, Peter Hanman, Tom Cowan, Paul Ree; editor: Nicholas Holmes; composer: Nigel Westlake; co-producer: Robert Eather; executive producer: John Wickstrom, Museum of Science and Industry, Chicago. Release: March.

— Picture is locked.

The Lost Kingdom

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: April.

— World premiere: Rheged, UK, April 21, 2000.

Great North (formerly Symbol of the North)

Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: late spring.

— Picture will be locked early this month.

Michael Jordan To The Max

Giant Screen Sports/James D. Stern Productions/NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP:

Feb '00

July '00

UGs
WAMnv

Dolphins LK
Solarmax
GN

MJTTM
OO
WildCalif

Boxer

MM
CW
HC

AA
MWH

James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Jim Stern; executive producers: David Falk, Curtis Polk, Adam Silver, Gregg Winik. Release: May.

— Editing was completed in December.

— World Premiere in Chicago, May 4, 2000, theater(s) to be determined.

Ocean Oasis

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May.

— Final expedition and principal photography wrapped in December.

— Editing continues in San Diego.

Wild California

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, Greg MacGillivray, Jack Tankard, B.J. Worth, Joe Jennings; writers: Mark Krenzien, Sandra Tsing Loh; producers: Greg MacGillivray, Alec Lorimore, Mark Krenzien; executive producer: K2 Communications. Release: May (California), June (world).

— Principal photography is complete.

— Editing continues in Laguna Beach.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: summer.

— 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.

— Film recording and LF test screenings have begun.

Mountain Magic

Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director: Willy Bogner. Release: October.

CyberWorld (wt)

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: fall.

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Hug-gins; executive producer: Ben Stassen. 3D. Release: fall.

— Twenty minutes of animation is complete.

The Enchanted Billabong

Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: December.

— The film is fully scored and all dialogue has been recorded.

— 3D rendering has begun.

Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writer: Sugith Varughese; cinematographer: Ernest McNabb; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Release: December.

— January-February: shooting at Angel Falls and the Devil's Canyon in Venezuela.

— Future locations: Guatemala, Panama.

All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Peter Shapiro; cinematographer: Reed Smoot; co-producer: Reed Smoot; line producer: Tony Brown; producer: Jon Shapiro. Release: late 2000.

— February: Filming concert in Los Angeles.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.

— Spring - summer: Filming at the Spanish Riding School in Vienna, Austria, and in Morocco, Spain, and Slovenia.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: late 2000.

— Filming in Italy and England, originally set for December, will be done in March.

— Future locations include Brazil and Japan.

The Endurance: Shackleton's Epic Journey

White Mountain Films/Nova Large Format Films; distributor: tba; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

— May: Will film noted climber Reinhold Messner on South Georgia Island.

Golf Around the World (wt)

JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release: February 2001.

EB
LITB
WG

CQ

Endurance
Golf
I-52JIAC
ND
VulcaniaBears
HBLLLL
OMSS3D
Yosemite

SFI

GT

Cyberquest

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadepth 3D. Release: early 2001.

- Project is temporarily on hold.

Natural Disasters

Graphic Films, Inc.; distributor: tba; director: George Casey; producer: Paul Novros. Release: early 2001.

- Have filmed various earthquakes and volcanoes for the last decade.
- Will capture other disasters as they occur.

Secrets of the I-52

Kieth Merrill Productions; distributor: tba; director: Kieth Merrill; cinematographer: Jeff Simon. Release: early 2001.

- Plan to return to Atlantic wreck site of WWII Japanese sub for salvage operations and additional filming in summer.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemain; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2001.

- One more sequence to be filmed. Waiting for a cooperative volcano.
- Editing has begun.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.

Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Lahti; production manager: Natalie Masse; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: April 2001.

- March: Filming bear specialist at Warring Camp, on Rangel Island, Siberia.
- June – August: Grizzlies in Alaska.

The Human Body

BBC Science; distributor: tba; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: Andre Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: Spring 2001.

- January – February: Effects shooting in the UK.
- Additional filming in UK, Europe, and North America through first half of year.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.

- Picture is locked.
- Audio post-production continues at Master's Workshop in Toronto.
- Hope to screen finished film at LFCA conference in May.

Ocean Men

H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.

- January: filmed freediving champion Pipin Ferreras in Mexico.
- Future locations: Japan, Antarctic, Honduras, Miami.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers;

associate producer: Judy Carroll. 3D. Release: 2001.

- The 30-perf 3D cabin camera will be carried on a Space Shuttle flight this spring, and will remain on the Space Station for two years.
- Filming on Space Station will begin this spring.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: 2001.

The Search for Infinity

Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke. Release: September 2001.

- January: Began experimental CGI work.
- July 2000 – January 2001: Live-action shooting.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: late 2001.

- Modeling has begun.
- Testing software for stereoscopic rendering.
- Animation will begin this month.



Assistant cameraman Felipe Teixeira (l.) and cinematographer James Neihouse in Alaska for Bears.

Premiering This Month

Ultimate G's: Zac's Flying Dream

Ultimate G's is a 37-minute 3D LF drama about a boy who dreams of flying and grows up to make those dreams real. Eleven-year-old Zac (**Michael Cera**) is constantly inventing flying machines with the help of his friend Laura (**Emma Taylor Isherwood**).

As the two grow up they separate, but both become pilots. Sixteen years later, while visiting Laura (**Emma Campbell**) at her aerial mechanics shop in Arizona, Zac (**Joel McNichol**) is challenged to an aerobatic duel by a rival (**Frayne McCarthy**). The result is a thrilling flying sequence over the Grand Canyon.

The film's aerial scenes were performed in two Extra 300 aerobatic monoplanes flown Paul "BJ" Ransbury and Paul "Pitch" Molnar of the Air Combat Cana-

da airshow team. Both are former F-18 pilots and graduates of the US Navy's famous Top Gun school. The camera plane, another Extra 300, was flown by **Eric Haagen**, a US Air Force Pilot and world aerobatic champion. A special rig was built to fly the **Iwerks** 3D 8/70 cameras on the Extra and a Bell Star helicopter.

Ultimate G's was produced by **Sky High Entertainment** of Quebec City and directed by **Keith Melton**, director of *Cirque du Soleil: Journey of Man*. The original screenplay is by **Jean Bergeron**, and the film's executive producer is **Carl Samson**. The film is jointly distributed by **nWave Pictures** (in North America, South America, Australia, and New Zealand), **First E Productions** (Europe), and **Sky East** (Japan). It is available in 15/70 and 8/70.

Water and Man (new version)

Originally released in 1985, *Water and Man* examines one of Earth's most precious resources and looks at how humans have used and sometimes wasted it. Water is essential to all life, and although it covers three-quarters of the Earth's surface, it is becoming scarce in both quantity and quality. The film examines the role water plays in cultures around the globe from Greenland to Egypt, and from small villages in Africa to metropolises like New York and Paris.

The new version features an entirely new and updated narration track. The original film and the new version were directed by **Pierre Willemin** and produced by **Dominique Rigaud** of **Rigaud Productions** for **La Géode** in Paris. *Water and Man* is distributed by **XLargo** in Paris.

Bookings: February 2000 by Film

485 bookings of 79 films in 225 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Atlanta FMNH	1/1/00	6/30/00	S	Alaska	Yunelin Hsien 1	2/00	1/01		BP	Stockholm	3/12/99	3/9/00	B
	Bochum NeUe	2/11/99	2/8/00			Anchorage	12/15/99	5/15/00			Syracuse	11/6/99	3/4/00	A
	Cincinnati	2/12/99	2/12/00			Atlanta FMNH	9/6/99		A		Toronto OP	5/1/99	4/30/00	
	Cocoa	11/2/99	10/3/00			Branson	5/1/99	4/1/00	A		Villahermosa	2/10/00	8/9/00	
	Edmonton SSC	2/18/00	2/18/01			Cape Town	3/19/99	9/18/00	B		Ankara	1/22/00	7/21/00	
	Frankfurt NeUe	8/26/99	6/30/01			Denver MNH		3/9/00			Baltimore		6/30/00	S
	Hague	4/12/99	4/11/00	B		Fort Lauderdale	7/2/99	6/6/00	A		Berlin Disc	10/2/98	10/1/00	A
	Hutchinson	9/10/99	3/00			Hampton	10/15/99		E		Bochum NeUe	12/18/97	3/1/01	
	Little Rock	9/29/99	9/29/00			Hull	7/1/99	3/31/00	A		Copenhagen	4/5/94	5/15/00	B
	Mobile	12/20/99	4/9/00			Kyoto	3/21/98	2/28/02			Houston SCH	7/30/94	5/31/00	
	Munich	5/1/99	2/1/00			Las Vegas Cae	9/3/99	2/2/00			Melbourne CP	6/15/99	4/30/00	
	Omaha	7/1/98	3/31/00			San Antonio	9/99				Stockholm	3/12/99	3/9/00	B
	Perth Omni	3/1/99	6/30/00			Stockholm	3/12/99	3/9/00	B		Toronto OP	9/25/97	5/20/00	
	Portland	2/5/99	6/30/00	B		Taejon Earth	9/1/99	8/30/00		CDS	Adelaide CP	12/24/99		
	Rochester MSC	11/1/99	2/28/00			Tampa MOSI	3/17/99	9/30/00	B		Brisbane CP	12/24/99		
	San Diego RHF	10/1/99	2/29/00			Tampa MOSI	12/99	5/25/00	A		Melbourne CP	12/24/99		
Africa	Speyer Dome	8/18/99	2/17/00	B	AlienAdv Amazon	Adelaide CP	11/11/99	5/31/00	A		Sydney CP	12/24/99		
	Wash NMNH	5/12/99	12/31/00	A		Baltimore	5/21/99	6/30/00	S	ChanJian Closed	Tokyo TSC	12/4/94	5/28/00	
	Columbus COSI	11/6/99	2/4/00	A		Cape Town	1/15/00	7/14/00			Scottsdale	6/30/99		
	Leon Exp	12/3/99	6/3/00			Cincinnati	2/19/00	6/9/00			Seville	1/99	7/00	
	Memphis Pink	1/15/00	2/26/00	F		Denver MNH	10/8/99	5/25/00	A	CV	Baltimore	4/19/98	6/30/00	S
	Oslo	5/99	4/15/00	B		Duluth	10/1/99	2/1/00			Copenhagen	9/2/98		B
	Pittsburgh	10/15/99	3/00	A		Hampton	10/15/99	4/8/00			Hampton	1/8/99	6/30/00	S
	Tampa MOSI	12/19/97	9/30/00	S		Milwaukee	10/2/99	4/7/00	B		Taipei AM	2/4/97	2/4/00	
	Tianjin	1/1/98	12/31/00			Puebla	1/15/00	7/14/00			Vancouver SW	11/7/97	11/7/00	S
	Toronto OP	10/99	9/00			Regina	10/13/99	4/12/00		DIA	Wash NASM	8/8/96		A
	Toyohashi	4/1/98	3/31/00	A		Seoul	1/23/00	8/1/00			Berlin Sony	11/15/99	5/14/00	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Toronto OSC	Amazon	5/1/99	4/30/00		Vantaa Vaughan FP Victoria	LS	10/15/99	3/00	B	Warner Robins	Flyers	7/92		A
	BP	9/25/97	5/20/00			MOE	9/10/99	6/16/00			TF	7/92		A
	Everest	1/1/00	12/31/00			OG	10/15/99	3/00	A	Wash NASM	CV	8/8/96		A
	FEOC	1/00	6/00	S		OG	9/1/99	8/31/00			TF	7/1/76		A
	ZC	10/1/99	5/31/00	S		Fantasia	1/1/00	4/30/00	A	Wash NMNH	Wolves	9/4/99	6/15/00	E
	GP	11/5/99	7/1/00	A		LS	12/17/99	6/1/00			AEK	5/12/99	12/31/00	A
	IOTS	1/28/00	7/15/01		Vienna Villahermosa Virginia Beach	Wolves	9/14/99		A		Galapago	10/27/99		
Townsville	SE	3/6/98	3/31/02	S		GF	9/99	3/00	B	Winnipeg Yellowstone	Fantasia	1/1/00	4/30/00	A
	Everest	10/1/99	10/1/00			Amazon	2/10/00	8/9/00			Extreme	11/1/99	11/30/00	B
	LS	10/1/99	10/1/00		Toyohashi Tsuruga Valencia Edw Valencia Spn Vancouver CN Vancouver SW	EOTS	4/1/98	4/30/01			Yell	6/94		A
Toyohashi	Africa	4/1/98	3/31/00	A		FMHG		6/15/00	S	Yunelin Hsien 1	Africa	2/00	1/01	
	L5	9/1/99	3/31/00			Galapago	1/15/00				TR	1/1/00	12/31/00	
	Fantasia	1/1/00	4/30/00	A		Imagine	4/1/98	4/30/01		Zion	MOE	11/1/99	4/30/00	B
Tsuruga	Fantasia	1/1/00	4/30/00	A		ITD	6/15/96	4/30/01			ZC	11/1/99	3/31/00	A
	Fantasia	1/1/00	4/30/00	A		LB	6/96	4/01	B					
	CV	11/7/97	11/7/00	S		Trex	1/8/99	4/30/01						

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	RSATM	Rolling Stones At the Max	1991	IMAX
Africa	Africa: the Serengeti	1994	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SE	Special Effects	1996	IMAX
AlienAdv	Alien Adventure	1999	3D nWP	SFTGS	Search for the Great Sharks	1992	SMM
Amazon	Amazon	1997	MFF	SM	Shirakami Mountains, The	1998	CJI
BP	Blue Planet	1990	IMAX	SOA	Spirit of American	1999	870 unk
CDS	Cirque du Soleil: Journey of Man	2000	3D SPC	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	Speed	Speed	1984	MFF
CV	Cosmic Voyage	1996	IMAX	SupeSpee	Super Speedway	1997	SLC
DIA	Dream is Alive, The	1985	IMAX	Sydney	Sydney: Story of a City	1999	TBS
DIS	Destiny in Space	1993	IMAX	T40	Titanica (short)	1992	IMAX
Discov	Discoverers, The	1993	MFF	T90	Titanica (long)	1992	IMAX
Dolphins	Dolphins	2000	MFF	TBAA	To Be An Astronaut	1992	870 DCI
E3D	Encounter in the Third Dimension	1999	3D nWP	TF	To Fly!	1976	MFF
EMSH	Eruption of Mount St. Helens	1980	GFC	TR	Thrill Ride	1997	SPC
EOTS	Echoes of the Sun	1990	3D/SOL IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EpicJour	Epic Journeys: The Great Migrations	1999	HMNS	TRF	Tropical Rain Forest	1992	SMM
Everest	Everest	1998	MFF	TTL	To The Limit	1989	MFF
Extreme	Extreme	1999	EP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D nWP
Fantasia	Fantasia 2000	2000	BVP	Urushi	Urushi	1996	GOTO
FEOC	First Emperor of China	1989	MILF	VLBP	Viva La Blanca Paloma	1994	DTI
Flyers	Flyers	1982	MFF	WABOS	We Are Born of Stars	1985	3D IMAX
FMHG	Four Million Houseguests (aka HD)	1997	3D IMAX	WAMnv	Water and Man (new ver.)	2000	XL
Galapago	Galapagos	1999	3D IMAX	Whales	Whales	1997	DCI
GAW	Great American West	1996	JQH	Wildfire	Wildfire: Feel the Heat	1999	PCI
GBR	Great Barrier Reef, The	1981	SMM	WOC	Wings of Courage	1994	3D SPC
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	PCI
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GP	Greatest Places	1998	SMM	ZC	Zion Canyon	1994	WCPI
HC	Hail Columbia!	1982	IMAX				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
Imagine	Imagine	1994	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	MILF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	OEI				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PDF	Patrouille de France, La (aka Maximum Vel.)	1999	DCI				
PO	Polynesian Odyssey	1991	PCC				
RFTS	Reach for the Sky	1993	unk				
ROF	Ring of Fire	1991	SMM				

February 2000 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
75	Fantasia	9	LS	4	SE	1	Dolphins	1	RFTS
46	MOE	9	MTM	4	TF	1	EMSH	1	ROF
24	Trex	9	Whales	3	LB	1	EOTS	1	RSATM
20	Everest	8	ITD	3	MTA	1	FEOC	1	SM
18	AEK	8	S&R	3	SFTGS	1	Flyers	1	SOA
14	Alaska	7	DIA	3	TBAA	1	FMHG	1	Speed
14	Amazon	6	CV	3	Wildfire	1	GAW	1	Sydney
14	Wolves	6	EpicJour	3	Yell	1	GBR	1	T90
13	Extreme	6	L5	2	OMATS	1	HC	1	TRF
12	E3D	6	SupeSpee	2	SOLOE	1	HD	1	TTL
12	OG	5	GF	2	T40	1	Imagine	1	UGs
10	Africa	5	GP	2	WABOS	1	MOTM	1	Urushi
10	GC	5	TR	2	ZC	1	Niagara	1	VLBP
10	IOTS	4	CDS	1	AlienAdv	1	Ozarks	1	WAMnv
9	BP	4	DIS	1	ChanJian	1	PDF	1	WOC
9	Galapago	4	MOF	1	Discov	1	PO		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

Academy of Motion Picture Arts and Sciences 8949 Wilshire Boulevard Beverly Hills, CA 90211-1972 Tel: 310-247-3000 http://www.oscars.org/	Cinema Products Corporation 3211 South LaCienega Boulevard Los Angeles, CA 90016 USA Tel: 310 836-7991 Fax: 310 836-9512	Electrosonic Systems, Inc. 3320 San Fernando Boulevard Burbank, CA 91504 USA Tel: 818-566-3045 Fax: 818-566-7763 http://electrosonic.com	H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GER-MANY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 http://www.h5b5.com	Iwerks Entertainment IWRK 4540 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-841-7847 http://www.iwerks.com/	MegaSystems, Inc. MEGA 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253
America Online Inc. 22000 AOL Way Dulles, VA 20166 USA Tel: 703-265-1746 http://www.aol.com	Cinesell Japan, Inc. CJI 1-9-15 Akasaka, Minato-ku Tokyo, 107-0052 JAPAN Tel: +81-3-3582-2691 Fax: +81-3-3589-3209	Ex Machina 22 Rue Hegesippe Moreau Paris, 75018 FRANCE Tel: +33-1-44 90 11 90 Fax: +33-1-44 90 11 91	Heliograph Productions 4/26 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61- 2-6680-8877 Fax: +61- 2-6680-8250 http://www.helio.com.au/index.html	JQH Film Entertainment, Inc. JQH 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450	MGM Grand Hotel/Casino 3799 Las Vegas Blvd. S. Las Vegas, NV 89109 USA Tel: 702-891-1111 http://www.mgmgrand.com
BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-181-752-4406 Fax: +44-181-752-6555	Circus Circus 2880 Las Vegas Blvd. S. Las Vegas, NV 89109 USA Tel: 702-734-0410 http://www.circuscircus.com	Extreme Productions EP 802 24th Ave SE, 2nd floor Calgary, AB T2G 1P4 CANADA Tel: 403-263-6029 Fax: 403-263-6130	Hollywood Reporter 5055 Wilshire Boulevard, 6th Floor Los Angeles, CA 90036-4396 USA Tel: 323-525-2000 Fax: 323-525-2377 http://www.hollywoodreporter.com/	Kreativum Strömmavägen 28 Karlskrona, 374 32 SWEDEN Tel: +46-454 - 317 45 Fax: +46-454 - 393 81 http://www.kreativum.se	Midland Productions 1678 Shattuck Ave, #301 Berkeley, CA 94709-1631 USA Tel: 510-848-2400 Fax: 510-848-2426
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Betriebsgesellschaft mbH Mariahilfer Strasse 212 Vienna, 1140 AUSTRIA Tel: +43-1-894-0101 Fax: +43-1-894-0101-25 http://www.imax-wien.at	Dentsu Tec, Inc. DTI 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-9873	Giant Screen Sports GSS 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145	Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009	Landmark Entertainment Group 5200 Lankershim Blvd. North Hollywood, CA 91601 USA Tel: 818 753-6700 Fax: 818 753-6767 http://www.landmarkusa.com/landmark/	Mirage Hotel and Casino 3400 Las Vegas Blvd. So. Las Vegas, NV 89109 USA Tel: 702-791-7111 http://www.themirage.com
Blackstone Films, Inc. BFI 5611 South Blackstone Avenue Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951	Destination Cinema, Inc. DCI 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 http://www.destinationcinema.com	Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza St. Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 http://www.giantscreentheater.com	Imagine If 429 Swan Street Richmond, VIC 3121 AUSTRALIA Tel: +61-3-9429-5233 Fax: +61-3-9429-3300	Large Format Cinema Association 8436 Colonial Drive Stockton, CA 95209-2319 USA Tel: 209-477-2726 Fax: 209-951-8113 http://lfca.org	Motion International Large-Format MILF 465 McGill, 9th floor Montreal, QC H2Y 4A6 CANADA Tel: 514-844-1761 Fax: 514-985-4459
Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Road Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912	Dreamspeed 10760 Esther Avenue Los Angeles, CA 90064 USA Tel: 310-475-7431 Fax: 310-849-2213	Goto Optical Manufacturing Co. GOTO 4-16 Yazaki-cho Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571	Imagica USA, Inc. 5320 McConnell Avenue Los Angeles, CA 90066-7026 USA Tel: 310-305-8081 Fax: 310-305-7563	Laserium/Laser Images, Inc. 6911 Hayvenhurst Avenue Van Nuys, CA 91406 USA Tel: 818-997-6611 Fax: 818-787-7952 http://www.laserium.com	MR-Film Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715
BRC BV Keizersgracht 62-64 Amsterdam, 1015 CS NETHERLANDS Tel: +31-20-520-6810 Fax: +31-20-520-6811	Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603	Graphic Films Corporation GFC 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103	Imagine If 429 Swan Street Richmond, VIC 3121 AUSTRALIA Tel: +61-3-9429-5233 Fax: +61-3-9429-3300	L-Squared Entertainment 530 Wilshire Blvd, Ste 501 Santa Monica, CA 90401 USA Tel: 310-587-2100 Fax: 310-587-2121	Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465
BRC Imagination Arts, Inc. 2711 Winona Avenue Burbank, CA 91504 USA Tel: 818-841-8084 Fax: 818-841-4996 http://brcweb.com/home.html	Dynamax One bis, Rue des Epinettes Saint Maurice, 94410 FRANCE Tel: +33-1-48934501 Fax: +33-1-48931717 http://www.dynamax.com	Groupe 47 G47 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99	Imax Ltd. IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 http://www.imax.com/	Luxor Hotel and Casino 3900 Las Vegas Boulevard South Las Vegas, NV 89119 USA http://www.luxor.com	Museum of Science and Industry MSI 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 http://www.msichicago.org/
Buena Vista Pictures Distribution BVP 350 S. Buena Vista Street Burbank, CA 91521-6839 USA Tel: 818-567 5007	Dynamic Digital Depth USA Inc. 2450 Broadway, Suite 550 Santa Monica, CA 90404 USA Tel: 310-829-5211 Fax: 310-829-5141 http://www.ddd3d.com/http://www.ddd3d.com/	Gulliver 5 Place du General Leclerc Levallois Perret, 92300 FRANCE Tel: +33-1 40 89 03 04 Fax: +33-1 47 58 89 08 http://www.users.imaginet.fr/~seventy/	Imax Space Ltd. 45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434	MacGillivray Freeman Films, Inc. MFF P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 http://www.macgillivrayfilms.com/home.html	National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560-0313 USA Tel: 202-357-1675 Fax: 202-357-1652 http://www.nasm.edu
Caesar's Palace 3570 Las Vegas Boulevard South Las Vegas, NV 89109 USA Tel: 702-731-7110 Fax: 702-731-7331 http://www.caesars.com/palace/win/	Dynamic Digital Depth, Inc. 8 Brodie Hall Drive Bentley, WA 6102 AUSTRALIA Tel: +61-9355 6888 Fax: +61-9355 6988 http://www.ddd3d.com/		Inertia Pictures, Inc. 1503 Franklin Street Santa Monica, CA 90404 USA Tel: 310-829-5491 Fax: 310-478-7886	National Museum of Natural History 10th St. and Constitution Ave., NW Washington, DC 20560 USA	

Directory, cont'd

Nova Large Format Films
125 Western Avenue
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Tel: 617-492-2777
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nWave Pictures
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Tel: 310-264-4268
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http://www.nwave.com

nWave Pictures Distribution
nWP
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Primesco Communications, Inc.
PCI
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Tel: 619-238-1233
Fax: 619-685-5771
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Fax: 818-957-0842
http://www.rezn8.com

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http://www.rhythm.com/

Rigaud Production
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Science Museum of Minnesota
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Fax: 651-221-9433
http://www.smm.org/

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SK Films, Inc. **SKF**
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Las Vegas, NV 89109 USA
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Fax: 702-414-1100
http://www.venetian.com

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Burbank, CA 91521 USA
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Westmorland Film Ltd.
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White Mountain Films
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Fax: 212-794-2993

Will Vinton Studios
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Portland, OR 97210 USA

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http://www.bogner.com

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SHORTS

Everest passes \$100M

Six weeks shy of the second anniversary of its release, **MacGillivray Freeman Films' Everest** crossed the \$100 million mark in gross box office receipts worldwide. This makes up somewhat for losing the record for fastest grossing LF film to *Fantasia/2000* (see page 1).

Although it is probably not the first LF film to do so – the records are murky since other candidates such as *To Fly!* and *The Dream is Alive* have not routinely reported box office – *Everest* has the distinction of doing it faster than any previous LF title: only 98 weeks.

Simpsons, Elfman in CyberWorld

Imax Corporation announced in January that its next release, *CyberWorld*, will feature scenes from *The Simpsons* TV show and the feature film *Antz*, and will be hosted by a computer-generated character voiced by **Jenna Elfman**, star of TV's *Dharma and Greg*.

CyberWorld will consist of eight segments created for other purposes and re-rendered in stereoscopic 3D for the October IMAX 3D® release. Original material includes the introductory sequences with hostess "Phig" (Elfman) and some Computer Bugs, animated with Imax's SANDDE™ system.

Other segments that will be used in the film are *Monkey Brain Sushi* from Sony Pictures Imageworks; *Flipbook*, by Satoshi Kitahara and Inertia Pictures; *Out of the Box* by RezN8; *Liberation*, by Pet Shop Boys Partnership/Eye Development; *Krakken*, from Ex Machina; and *Joe Fly and Sanchez*, from Spans and Partner.

LFCA meeting set for May 17-20

The **Large Format Cinema Association** will hold its fourth annual conference in Los Angeles May 17-20, 2000. The meeting will include panel discussions, technical sessions, and award presentations.

A new feature of the 2000 conference will be two day-long "Spotlight Symposia" that will bookend the conference proper. Requiring separate registration fees, the symposia will cover motion simulation (May 17) and digital production tech-

niques (May 20). The former is being coordinated by **Clifford Hay** of **Clifford Hay & Associates** and **Gil Perez**, director of rides and attractions for the **Luxor Hotel** in Las Vegas. The digital session is co-chaired by **Ray Feeney** of **RFX, Inc.**, and **MaxImage!** contributor and consultant **Marty Shindler**.

Conference organizers are seeking ideas and participants for the symposia and the conference's regular sessions. People interested in suggesting topics or volunteering to speak should get in touch with the conference headquarters at 626-449-9296, fax 626-449-9219, or LFCA2000@LFCA.org. More information on the conference is available at <http://lfca.org>.

Di Giulio wins Bonner Medal

Ed Di Giulio, founder and president of **Cinema Products Corporation**, will be awarded the John A. Bonner Medal of Commendation by the **Academy of Motion Picture Arts and Sciences** at the Academy's Scientific and Technical Awards presentation March 4. Di Giulio, who has won three Scientific and Technical Awards for other accomplishments at CP, is being presented the award for "outstanding service and dedication in upholding the high standards of the Academy."

OMATS and CDS in Oscar® run

Two LF films are under consideration for Academy Award™ nominations. *The Old Man and the Sea* is in the running in the Best Animated Short Film category, and *Cirque du Soleil—Journey of Man* is being considered for Best Live Action Short. (As we went to press, no announcements had been made about the documentary categories.)

The films are among ten in each category that will be whittled down to five nominations, to be announced Feb 15. The Academy Awards® ceremony will be held on Sunday, March 26.

GSTA seeks conference sites

The **Giant Screen Theater Association** is accepting bids from member theaters to host future conferences and mid-winter

meetings. The September 2002 annual conference will be held in a city outside North America, and the 2003 conference will be held in North America. Mid-winter meetings are held in February each year.

Bids must be submitted by April 28, 2000. Offer to Bid forms and other related documents are available by contacting executive director **Mary Ann Henker** at 651-292-9884 or gsta@uswest.net.

Mega opens Swedish 8/70 dome

MegaSystems, Inc., has opened an 8/70 theater in a 40-ft (12-m) dome at **Kreativum**, a science center in Karlshamn, Sweden, about 250 miles (400 km) south of Stockholm. The 65-seat theater opened on Jan. 14 with *Mysteries of Egypt*.

Playing on the fame within Sweden of **Cosmonova**, the IMAX Dome theater at the **Swedish Museum of Natural History** in Stockholm, Kreativum has named its LF dome theater **Kreanova**.

Another MegaSystems 8/70 theater is set to open in Sweden later this year, at **Akva Pite Älvdal** in Piteå in the northernmost reaches of the country. This new science center, focused on water, is being developed with the assistance of **Kjell Engstrom**, former director of Cosmonova and coiner of its name.

Graphic to make Robots film

Graphic Films Corporation is in pre-production for a new LF film to be titled *Robots: Science Fiction/Science Fact*. The film will be produced by **Paul Novros** and **George Casey**, and written and directed by **Tim Huntley**. Novros tells *MaxImage!* "this one could play in all theaters – museum and commercial." Shooting will start in March for a summer 2001 release.

Gulliver can do wetgate panels

Paris-based **Gulliver**, the first all-format 65/70mm lab in Europe, has acquired a BHP 6131WW wetgate panel printer. The printer has been modified by the manufacturer for improved steadiness over standard models.

The first project completed with the new machine was the re-released version of *Water and Man* for **La Géode**.